(6)

JAZZ INFORMATION

OCT. 4, 1940

15 CENTS

BLUE NOTE

A characterization of Meade "Lux" Lewis's musical gifts must of necessity be tentative and sketchy. His artistic scope eludes definition, because it is constantly undergoing both expansion and intensification. Although each new composition is a shock to complacency, Lewis is by no means an **enfant terrible** with a **flair** for sensational device. His music is solidly grounded in the authentic tradition of expressive hot jazz.

In short, Meade "Lux" Lewis's musical sensibility has unpredictable wells of profundity. Each successive recorded creation demands a revaluation of Lewis's total output. Just as "The Blues, Parts 1-4" (BLUE NOTE Set 8/9) occasioned a thoroughgoing revaluation

PIANO IMPROVISATIONS BY MEADE "LUX" LEWIS

No. 15 12 Inch	HONKY TONK TRAIN BLUES TELL YOUR STORY–BLUES	$1.50
No. 16 12 Inch	SIX WHEEL CHASER BASS ON TOP	$1.50

of Lewis's contribution to the field of hot jazz, and to the expressive resources of piano music specifically, the four new compositions, which BLUE NOTE is introducing at this time, must induce transformations of judgment and enrichening of comprehension.

In its 12-inch version, the "Honky Tonk Train Blues" is perhaps the definitive musical apostrophe to the poignant motive of the lonesome railroad train. A companion piece to this music may be short of a miracle, but "Six Wheel Chaser" daringly sounds another aspect of the same mood and suggestive material. The two remaining pieces, sufficient in themselves, are incomparable.

MAX MARGULIS

BLUE NOTE

JAZZ INFORMATION

VOLUME II, NUMBER 6 OCTOBER 4, 1940

LIM RUNS CHICAGO SESSIONS

Harry Lim, Javanese swing critic, will conduct a series of Sunday afternoon jam sessions at the Panther Room of the Hotel Sherman, Chicago.

Lim is to arrange the sessions, starting October 6, for a short time only before returning to his home in Batavia, Java. He ran a similar series at Nick's, in New York City, last spring.

Among those scheduled to appear at the Panther Room sessions are Jimmie Yancey, Earl Hines, Jimmie Noone, Boyce Brown, and members of the Ellington, Lunceford and Basie orchestras. Jimmy MacPartland, Irving Fazola, Baby Dodds and other Chicago musicians will also take part.

WHAT'S NEW

Chuck Peterson, trumpet formerly with Art Shaw and Glenn Miller, took over Jimmy Blake's chair with Tommy Dorsey when Blake was confined to the hospital. Henie Beau replaced Hymie Schertzer with Dorsey.

Peanuts Hucko, tenor star formerly with Tommy Reynolds, is now with Joe Marsala's band at the Hickory House in New York.

Art St. John, sax, left Hackson Teagarden's band to become a government flying instructor. Butch Stone from the Van Alexander outfit takes over.

Art Shaw's new band opens at the Victor Hugo in Beverly Hills on October 25. Harry James opens

(Turn to Page 5)

WILSON STAYS AT CAFE; EARL HINES TO GOODMAN?

Teddy Wilson, who was reported joining Benny Goodman in the rebuilding of the Goodman band, will keep his own group for the time being, at least. Wilson opened at New York's new uptown Cafe Society this week; he is booked there for a minimum of three weeks.

Meanwhile the Chicago Defender reported that according to reliable sources, Earl Hines would join the new Goodman organization. Hines has just formed a new outfit after dropping his old band. According to the Defender's report, the new group will also be scrapped.

Selection of musicians for the Goodman orchestra is proceeding slowly, with Dave Tough and Artie Bernstein, drums and bass respectively, now set to join Benny.

DISCOGRAPHY OUT OCT. 25; DELAUNAY DECORATED

The newly revised and augmented 1940 edition of Charles Delaunay's "Hot Discography" is now in press, and will be published by October 25, it was announced by the Commodore Music Shops, which are publishing the work.

Delaunay, author of the guide to hot records, is alive and well, living in the unoccupied portion of France, according to a letter received from him last week by a friend in New York. He has been awarded the Croix de Guerre for his services during the invasion of France.

MA RAINEY

"My Black Bottom"

I got friend live way down in Alabama(
By the name of Dancing Sammy
Who was crazy about all the latest Dances;
Black Bottom, Stomp and the Jew Baby Prances,
The other at a swell affair soon as they find out
I was there somebody says come on Ma—
Let's go to Cabarate When I got there heard
Everybody Say—

CHORUS:

Come on Ma, show us the Black Bottom,
We wants to learn that Dance;
Come show us the dance you call your
Black Bottom all the boys in the neighborhood
Say your Black Bottom,
Is really good, Come Ma; show us your Black
Bottom we want to learn that dance.

2nd—CHORUS

Come on let me show you my Black Bottom
Want you all watch me how I do this dance,
Wait 'till you see show my Black Bottom
It will put you in a trance Early one;
Just about the break of day my grandpa turned
Over to my grandma and said get up and show
The the old man your Big Black Bottom,
I want to learn that Dance.

"Grieving Hearted Blues"

You drove me away, you treated me mean,
I loved you better than any man I've seen,
My heart is bleeding, I've been refused
I've got those grieving hearted Blues;
The sun going to shine in my back door some day
(Repeat) It's true I love you but I
Can't stand mean treatment this away.

(CHORUS)

All I want is my ticket just show me my train
(Repeat)

I am going ride 'till I can't hear them call
Your name.

No. 3

I am going stop crying my love been refused
(Repeat)

I'll keep on crying 'till I cure these
Grieving Hearted Blues.

MA RAINEY

I Got the Blues For Home Sweet Home

I know I'm not the kind to whimper or whine,
I never knew the heart that feel just like mine,
I never had this blooming feeling before,
Till Mr. Lonesome knocks at my door;
Its plain to see, plain as can be,
Something must be wrong with me.

CHORUS

I got the blues for home sweet home,
That's why I am feeling all alone,
Ever dream I found the picture of the man
I left behind, on my mind.
I got the blues for Mama's knee,
I know she's got the blues for me.
Sunday morning when the church bells peal
I want to be back home with folks to real.
I'm common old rolling stone,
I got the blues for home sweet home.

Sung by Ma Rainey

BLUES

THE WORLD FORGOT

Three Ma Rainey songs, reproduced by courtesy of Thomas Pridgett

WHAT'S NEW

(Continued from Page 3)

at the Chicago Hotel Sherman on October 18. Duke Ellington plays the Oriental Theatre, Chicago, for a week beginning October 4, followed by Woody Herman on the 11th.

Sidney Desvigne, famed New Orleans trumpeter, is gigging around that city with a small band including Herman Franklin, trumpet, and Louis Barbarin, drums.

Joe Bishop, trumpet and fluegelhorn man with Woody Herman, has been confined to a hospital at Lake Saranac.

JAZZ INFORMATION

Vol 2. No. 6 Oct. 4, 1940

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Published every second Friday by Jazz Information, Suite 900, 505 Fifth Avenue, New York, N. Y. Telephone, Murray Hill 2-3755. Single copy, fifteen cents. By subscription: $3.00 year, $1.50 six months, $1.00 four months.

New York

Now playing in New York: Greenwich Village, Joe Sullivan's orchestra, Meade "Lux" Lewis, Sister Tharpe, and Art Tatum at the Sheridan Square Cafe Society (Billie Holiday's booking there was cancelled). Also in the Village are the Zutty Singleton Trio at the Vanguard, Lennie Ware's outfit at George's, Bobby Hackett's enlarged orchestra at Nick's with the Spirits of Rhythm alternating and guest bands (such as Bud Freeman's and Bunny Berigan's) on Monday nights.

Midtown spots include: Hotel Times Square with the Clarence Profit Trio and Bob Howard; Kelly's Stables with Stuff Smith and Jonah Jones (Tuesday night relief bands assembled by Wellman Braud); the Hickory House, with Joe Marsala's band; uptown Cafe Society, 58th and Madison, with Teddy Wilson's orchestra, Hazel Scott and Ammons and Johnson. Teddy Powell is at the Famous Door, Jimmie Lunceford at the Fiesta Danceteria, and Ella Fitzgerald, with Buck and Bubbles, opening October 16 at the Tripicana. Albert Socarras at the Beachcomber.

Uptown night life features Benny Carter at the new West End Theatre; Erskine Hawkins, followed on the 11th by John Kirby, at the 125th Street Apollo; Lucky Millinder, now playing the Savoy with Tab Smith in his line-up. Maurice Hubbard's band, now at Small's Paradise, will be replaced by Earl Bostic's on October 8. Kaiser Marshall leaves the Victoria, to be followed on the 8th by Fred Moore and his band; Eddie Barefield's new band starts October 8 at the Mimo, after a two week engagement at the Brooklyn Roseland; Wingy Carpenter's band plays at the New Capitol. The Hollywood, on 116th Street, has Les Boone's band and Becky Harding, blues singer. Eddie Durham booked for the Golden Gate on October 24 with Louis Jordan alternating.

Suburbs: Jimmy Strong and his orchestra now at the Blue Room in Jersey City; Erskine Butterfield at the Cafe-Bar of the Hotel St. George in Brooklyn. The Dancing Campus of the World's Fair has

(Turn to Page 21)

JIMMIE NOONE

By WESLEY M. NEFF

The author is indebted to Mr. and Mrs. Jimmie Noone for their co-operation in the preparation of this article.

If the Jimmie Noone Vocalions I Know That You Know and Four or Five Times are as widely distributed among collectors and students of jazz as the writer's experience would indicate, a critical estimate of this New Orleans clarinetist is unnecessary.

These records display the definitive characteristics of a clarinet technique with fullness of tone and a style of real breadth and sweep which are all peculiar to Jimmie. No one who has heard them needs a critique spelled out for him.

Therefore, this article is just what it purports to be -- a biography. Together with the discography to follow, it is intended to form a factual, authorized record of the man and his work.

Jimmie Noone's early surroundings were those of any boy raised in rural Louisiana. He was born April 23, 1895, on the farm of his parents, Lucinda and James Noone, ten miles down the river from New Orleans.

Photo by De Haven Studio

He went to grammar school in Hammond, fifty-three miles north of New Orleans, where he lived with his mother's family, returning home only during vacations. During the summer months of his tenth year, he learned to play his first musical instrument, the guitar. Jimmie deprecates this phase of his musical education, saying "no swing -- just blues and plantation music"; but a better background for a hot musician than the blues and other Louisiana music of this period is hard to conceive. It is significant that this was the background of many another New Orleans immortal.

By 1910, though still in short pants, Jimmie was hanging around the rural dance halls of the vicinity. It was the way another lad in short pants played the clarinet in the Olympia Band at some of these dances that first made Jimmie conscious of the instrument.

At the same time Jimmie's brother had bought a clarinet, which he discarded when he lost interest in it, being unable to play. Jimmie picked it up and soon taught himself to play a little. When the family moved to New Orleans later that year, he lost no time in looking up his acquaintance of the country dance halls, Sidney Bechet.

The two boys were soon great friends. Bechet, already a marvelous clarinet player though two years younger than Noone, not only gave Jimmie priceless instruction but showed him the ropes around Storyville. Sidney was still working with Freddie Keppard in the Olympia Band, then at "Fewclothes" Cabaret in Storyville. The youthful Bechet (thirteen) was in long pants by this time; Keppard, understandably, insisted on this when they played in the district.

Jimmie's first paying job came one night in 1913, when he took his clarinet down to lend it to Bechet. Sidney failed to show up, so Jimmie filled in for the evening and was hired by Keppard. His salary was a dollar and a half a night, plus tips. The band then included Keppard (cornet), Zue Robertson (trombone), Jimmie Noone (clarinet), Richard M. Jones (piano) and Jean Vean (drums).

IN THE NEXT ISSUE:

A Discography Of

JIMMIE NOONE

by Wesley M. Neff

Noone played with Freddie Keppard and gigged around New Orleans (the two were practically synonymous, so fleeting were the personnels of New Orleans outfits) until Keppard was called to Southern California in 1914 by Bill Johnson, a bass player and promoter, to head the Original Creole Band. Jimmie remained in New Orleans while the Creole Band toured the Orpheum Circuit -- having been heard by Pantages one night at a prize fight -- until its contract expired in the fall of 1917.

When Keppard left, Buddy Petit and Jimmie formed the Young Olympia Band, with John Marrero, Jr. (guitar); Simon Marrero, John's brother (bass), and Honore de Pass, drums. Jimmie jobbed with this group until 1917. In the summers of 1916 and '17, however, he led an outfit on the Pythian Temple Roof Garden, which overlooked the yard of the old Parish Prison. Jimmie used Wilhelmina Booth, piano, and de Pass, drums; on Sundays only Bob Lyons, bass, was added. This was an almost unique combination in New Orleans, where brass instruments always played lead. The proximity of a hospital made it necessary.

In 1917 Keppard sent from Chicago for Noone, and as soon as he arrived the Creole Band tried out for a new contract at the Logan Square Theater. Assigned to the Junior Orpheum Circuit, the band toured until the spring of 1918, when it broke up and Jimmie returned to New Orleans.

In autumn of the same year Bill Johnson, manager of the Original Creole Band, booked another job and sent for Joe Oliver and Jimmie to complete a band for the Royal Garden Cafe, at 31st and Vernon.

The personnel of this outfit was: King Oliver (cornet); Eddie Venson (trombone); Jimmie Noone (clarinet); Lottie Taylor (piano); Bill Johnson (bass) and Paul Barbarin (drums).

Staying at the Royal Gardens for two years, Jimmie joined Doc Cook in the summer of 1920 and played at the Riverview Park Dance Hall. In the fall of 1921, Cook's band replaced Elgar's Creole Orchestra at Harmon's Dreamland Ballroom (Van Buren and Paulina, not either of the two South Side cafes of the same name). Here Keppard joined the group.

It was this band which made the six Gennett sides by Cook's Dreamland Orchestra, in 1923. The lineup was: Keppard, Elwood Green (cornets); Fred Garland (trombone); Noone (clarinet); Clifford King (clarinet and saxes); Joe Poston (alto); Jerome Pasquall (tenor); Tony Spaulding (piano); Lawrence Harrison (violin); Bill Newton (tuba); Bert Greene (drums). Jimmie's judgment of these records ("they were terrible") will delight the modernists in the field; and the Starr Piano Company plainly concurred -- after waiting several weeks for the band's money, Doc Cook received from them only a bill for transportation to Richmond, Indiana.

Cook stayed at the Dreamland until the summer of 1926, when he opened at White City Park. Jimmie remained with him until that fall, and then began to play full-time at the Apex Club with his own combination.

Now, the Riverview and White City Dance Halls had closed at midnight and Jimmie, as was common then, played at cabarets from one o'clock on. For the three years following the fall of 1921 he had a combination consisting of himself, Glover Compton on piano, and Ollie Powell, drums, at the Edelweiss Gardens (48th and State) with three entertainers, May Alix, Jean Starr and Leitha Hill. In the summer of 1926, he began playing at "The Nest", which was on the second floor directly across 35th Street from the Sunset, with Emma Smith, piano, and Zutty Singleton, drums.

"The Nest" was bought by Julian Black in the fall of 1926. Black changed its name to the "Apex Club" and proceeded to convert it into a notoriously exclusive and famously decorated spot. When it blossomed forth, Jimmie's full-time outfit consisted of Joe Poston (alto); Walter Johnson (piano); Buddy Scott (guitar); Ollie Powell (drums); and Jimmie on clarinet. After two months Earl Hines replaced Johnson, and Johnny Wells ("who was such a good singer and entertainer that we made a drummer of him just so we could have him with us all the time") took the place of Ollie Powell upon the latter's death that winter.

There were again three additional entertainers at the Apex: Katherine Perry, Clarence Babcock and Marion Harrison, daughter of "De Lawd" of Green Pastures. It seems that the purpose of the numerous entertainers in those days before floor shows was to multiply the tips by intermission table-singing, the take being split evenly each morning.

Jimmie's productive recording period was initiated at the Apex one night in the fall of 1927 when Red McKenzie heard the band play. McKenzie had Dave Kapp listen, and the long series of Vocalions was started within a week. Earl Hines left that winter, to take his own band into the old Grand Terrace, and was replaced by composer-arranger Alex Hill.

The Apex closed the following spring after a waiter made the mistake of selling liquor to a prohibition agent. The musicians went to the Club Ambassador, on Ontario Street, where Zinky Cohn became the next member of the parade of Noone's famous pianists in June, 1929. And in the fall of that year, the band moved again, this time to the El Rado on 55th and Prairie. Eddie Pollock first played with the band here, replacing Poston.

The El Rado closed in 1931, and in the spring Jimmie got an offer from Cab Calloway, who was getting set to follow Duke Ellington into the Cotton Club. Cab wanted a clarinet that wouldn't be a bringdown from Jimmie's boyhood friend Barney Bigard. But Jimmie decided to take his own band to New York in-

Photo by Seymour Rudolph

NOONE AND NATTY DOMINIQUE RECORDING FOR DECCA'S NEW ORLEANS ALBUM

stead. He arrived in New York on Decoration Day, 1931, and went into the Savoy with an eight-piece band which included Charlie Green on trombone. After a month, he was back in Chicago.

Zinky Cohn left to go on a European tour with Arlene and Norman Selby's act when they quit Paul Whiteman, and his place at recording sessions was taken by Earl Hines. Jerome Carrington played piano in the band when it went into the Club Dixie on North Clark Street.

When Jimmie played at the Lido in 1933, the band's pianistic traditions were maintained by Teddy Wilson. Engagements at the Club Morocco, the Stables (Jimmie's first radio wire since a commercial for Steinite Radio in 1927), and the Platinum Lounge, bring us to the summer of 1937 -- by which time his enlarged orchestra included Al Wynn on trombone and Bill Winston, drums. Meanwhile, in 1935, Jimmie married his second wife, Rita Mathieu, also from New Orleans. A son, James III, was born in 1938.

At this time he toured the South and played in New Orleans for the first time in twenty years; drawing, significantly, the largest crowds of a successful tour. There followed another engagement at Swingland (the old Lido), in April 1938, and Jimmie's first network broadcasts. A job at the second Cabin Inn (on the site of Dreamland Cafe No. 1) from Labor Day of 1939 until its closing last spring completes the record. Jimmie's tour of the South made quite an impression on him, and his present plans are concerned with another such venture.

Whatever else there is to be said about Hugues Panassie's recent letter to Noone (Down Beat, September 1), it did right a wrong -- if a little too enthusiastically. Jimmie, not having read Hot Jazz, was bewildered by its seeming lack of motive. In any event, Jimmie Noone is the man who played the clarinet on the Vocalion recordings of I Know That You Know and Four or Five Times; and he could make them even better today. That's as high praise as there can be.

JAZZ CLASSICS

By Robert Quinlisk

The first batch of Columbia reissues should be ready when this appears in print, and will be reviewed in my next column. Meanwhile, Decca has sprung a little surprise of its own by reissuing two Coleman Hawkins sides, from English Parlophone, one of which was commonly thought to be Columbia property.

This is the famous "Jamaica Shout", recorded for Parlophone in November 1933, issued at that time on Okeh 41566 as well. The Okeh master was reissued, not very long ago, by the Commodore Music Shops on U.H.C.A. 55-56 -- by permission of the Columbia company. Now Decca, which owns the rights to part, at least, of the Parlophone catalog, has issued the identical recording on Decca 3358. Which is puzzling. Do both companies own "Jamaica Shout"?.

The pick-up band which made "Jamaica Shout" (and, at the same session, "Heartbreak Blues" and "The Day You Came Along") included: Henry Allen, trumpet; J.C. Higginbotham, trombone; Hilton Jefferson, clarinet and alto; Coleman Hawkins, tenor; Horace Henderson, piano; Bernard Addison, guitar; John Kirby, bass; Walter Johnson, drums. With the exception of Higginbotham, all these men were then members of Fletcher Henderson's orchestra -- which, about the same time, recorded a number of sides for English Columbia and Parlophone. The tune, of which this is the only important waxing, was composed by Horace Henderson. Horace is also the arranger.

With eight men, this is technically a small band. But the fourth melody instrument is an alto, not a clarinet. In this, as in the overall design of the music, the "Jamaica Shout" is an excellent example of jazz scoring, in the modern manner, rather than of small band jazz. The arranging is confined to simple ensembles, background figures for solos, and the pattern of ensembles, solos, and breaks. It's tasteful and intelligent, resulting in an effective, unified piece of music.

After an introduction played by guitar, trumpet and tenor, the first chorus is all ensemble. At first it's simple harmony, but toward the end of the chorus the individuals are breaking away from the form in anticipation of the action that follows: sixteen bars of solo apiece for Hawkins and Allen, shorter solos by Higginbotham and Allen, and a full chorus taken by Hawkins. Breaks by Jefferson,

(Continued on Page 21)

JELLY ROLL MORTON'S RED HOT PEPPERS - 1926

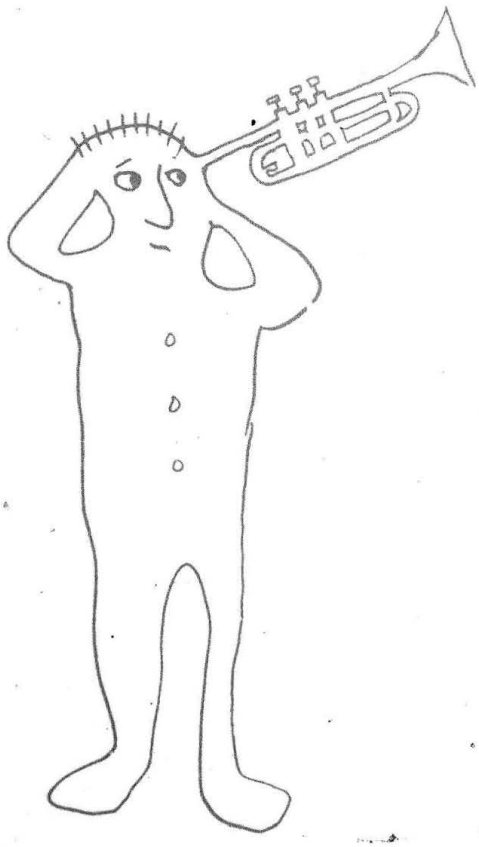
On the opposite page Jazz Information is pleased to present the first published photograph of Jelly Roll Morton's Red Hot Peppers, reproduced by special permission of Mr. Morton. Left to right: Omer Simeon, clarinet; Andrew Hilaire, drums; John Lindsay, bass; Jelly Roll Morton, piano and leader Johnny St. Cyr, banjo; Kid Ory, trombone; George Mitchell, cornet. This great Victor recording outfit was assembled in Chicago, late 1926, for three recording sessions. The sides they made are Black Bottom Stomp, The Chant, Smoke House Blues, Sidewalk Blues, Dead Man Blues, Steamboat Stomp, Someday Sweetheart, Original Jelly Roll Blues, Doctor Jazz, Grandpa's Spells, and Cannonball Blues.

NEW RECORDS

KID RENA'S JAZZ BAND

PANAMA	Da	B-800
HIGH SOCIETY RAG	Da	B-804
MILNEBURG JOYS	Da	B-802
CLARINET MARMALADE	Da	B-805
WEARY BLUES	Da	B-806
GET IT RIGHT	Da	B-807

Henry "Kid" Rena, trumpet; "Big Eye" Louis Nelson and Alphonse Picou, clarinet; Jim Robinson, trombone; Willie Santiago, guitar; Albert Gleny, bass; Joe Rena, drums.



The Birth of Jazz

Right on the heels of the Decca album of New Orleans Jazz comes another bunch of New Orleans records, which provide a fruitful comparison. The three couplings listed above, already available, will be included in Heywood Broun's album of "New Orleans Music". The fourth record, "Lowdown Blues" and "Gettysburg March", is to be released shortly. The discs are not numbered, each side being identified by its master number only.

One reviewer wrote of the Decca album of compromise music, "most musicians will think it the epitome of corn. Many record buyers will agree. But a few will rejoice that such uncommercial, from-the-heart music can be sold in this day of mickey mouse syncopation."

Which makes us wonder what feats of word-busting can be expected from the same reviewer when he comes to the Delta records, which are infinitely more authentic - and "cornier" - than the Deccas; and, quite incidentally, infinitely more uncommercial. They will be labeled "historically interesting in spite of bad intonation," no doubt.

We make this digression because we'd like to point out that, important as "feeling" may be in jazz, sincerity is not sufficient in itself. What makes the Delta records important is not that the musicians are sincere, though that is beyond doubt; but the manner in which their sincerity expresses itself. Who is there to say that the "modern" trumpet player, with his superb tech-

KEY TO ABBREVIATIONS

BB - Bluebird	Da - Delta
Co - Columbia	Ok - Okeh
De - Decca	Vi - Victor

hot jazz classics

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Twelfth St. Rag *
Knockin' A Jug

PAUL MARES

Maple Leaf Rag
Reincarnation

FLETCHER HENDERSON

Money Blues
Stampede

Hop Off *
Snag It (Dixie Stompers)

BESSIE SMITH

Cake Walkin' Babies *
Young Woman's Blues

Empty Bed Blues
Parts I & II

DUKE ELLINGTON

Big House Blues
Rocky Mountain Blues

Ducky Wucky #
Swing Low #

EDDIE CONDON

The Eel #
Home Cooking #

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nique and flashy style, is not sincere -- even that he may not be deeply moved by what he plays? So Roy Eldridge is "un-commercial", too. But the gap between Eldridge and Armstrong, or even Kid Rena, is enormous. This is an elementary point, and we labor it only because it seems necessary.

The Delta records are important, just because Heywood Broun had the enterprise to go down to New Orleans, hunt up some of the pitifully few old-timers who remain there, and let them record their own music. And so we may hear, on technically fine modern recordings, the trumpet of "Kid" Rena, who used to pal around with young Louis Armstrong; the celebrated clarinets of Alphonse Picou and "Big Eye" Louis Nelson. With the exception of Picou, none of the men on these discs had ever recorded before.

That fact alone would justify this session, although it's hard to establish the exact relationship between Broun's records and the way these men must have sounded in their prime. Let no romantic souls confuse sloppiness with authenticity; the grossly out-of-tune passages on these sides, botched ensembles and defective tempos, could not have passed muster in the palmier days of New Orleans music. To the extent that these records sound amateurish, they're bad. Unavoidably so, of course, and by no fault of anyone.

More important than that, however, is this point: Today, when New Orleans is less than a shadow of its former self as far as jazz is concerned, these men, aging and out of practice, were able to produce an important document.

For, whatever may be wrong with the records --- and there's plenty --- they have the genuine flavor and accent of old New Orleans music. Here is the traditional six-piece band: trumpet, trombone, clarinet, guitar, bass and drums. And each man, unaffected by the corrupting influences so noticeable in the Decca album, plays his part in the old way. That's why we're glad these records were made, glad to have them in our collection, and hopeful that the public response may be enough to permit another set of Deltas, with Bunk Johnson leading.

The star of the Delta session is Jim Robinson, an unknown trombonist picked up for the date, who plays a superb tailgate trombone, equally effective in backing the ensemble and in rough, savage solos. Forty-three years old, he has complete command of his instrument -- which is more than can be said of some of the other men on the session, who vary from 41 to 70.

Kid Rena's playing has the earmarks of a great talent now almost burned out. He has a light, clear, forceful lead, good tone, and excellent solo ideas, especially on "Weary Blues" and "Clarinet Marmalade". It's significant that his playing has little in-common with the warm-voiced New Orleans horns of Oliver, Keppard, Ladnier, Armstrong et al. Rather, it's the easy, economical style, with a light bounce, which we associate with the white Dixieland trumpet men. Which suggests -- since it's unlikely that Rena was influenced either by Bix Beiderbecke or by Emmet Hardy! - that there were two distinct schools of the trumpet, among the colored musicians, even in the earliest New Orleans days.

The more important one was the "ratty", firty, hot style carried to fame by New Orleans musicians in Chicago; the lesser was a sweet version, more palatable to unaccustomed ears, played also by white New Orleans men and later by a succession of others. This theory is supported by the evidence of at least one old time New Orleans musician who says that Bunk Johnson used to play like Bobby Hackett!

The clarinet players are the weakest men in the Delta line-up. Picou's playing ("High Society", the famous solo chorus of which he was the first to play on clarinet) is of little real value except historically. Big Eye Louis, who was good enough once to play with the greatest New Orleans bands, has lost a great deal. But he has good solos on "Panama" and "Milneburg Joys".

The rhythm section is not very good; one of the weak points of the

session is the fact that the solos, backed only by three pieces, lack the solidity and drive which a better foundation would give them. The ensembles, in many cases, are better than the solos. Needless to say, there are no arrangements. Trumpet, clarinet and trombone play their parts in old New Orleans fashion.

Only one of the couplings has two good sides. These are "Milneburg Joys" and "Clarinet Marmalade". "Get It Right", a relaxed traditional number in excellent tempo, consists entirely of ensemble, with a succession of breaks by the different men. It's backed by "Weary Blues", which is poor in spite of excellent trumpet and trombone solos. "Panama" is the fourth good side, backed by "High Society", which was too difficult for the band; the opening is badly botched, the clarinet duet seriously defective, and Picou's solo weak.

To listeners for whom the out-of-tune passages, and occasional poor musicianship, obscure the engaging ensemble work and slightly tarnished charm of the Delta records, we recommend Wilder Hobson's advice: any music as subtly designed as this, "however strange, is apt to become likable if it becomes a familiar part of the ear's experience. It is therefore suggested that such records as seem difficult be played softly while the reader is occupied with other things... After several such automatic hearings...the result may be surprising. The reader may feel that he wishes to play it again."

And to any amateur critics who may say that if these records had been acoustically waxed years ago, you couldn't tell them from the real thing, we recommend close attention to the records of the Red Onion Jazz Babies.

SIDNEY BECHET Vi 26747
and his New Orleans Feetwarmers

BLUES FOR YOU JOHNNY
AIN'T MISBEHAVIN'

Rex Stewart, trumpet; Sidney Bechet, clarinet and soprano sax; Earl Hines, piano; John Lindsey, bass; Baby Dodds, drums; Herb Jeffries, vocal.

Sidney Bechet's Chicago recording combination suffers from the fault of many all-star combinations: an ill-matched personnel, in which individually excellent musicians fail to get together. Rex Stewart doesn't play Bechet's kind of jazz, and Earl Hines stands somewhere in between. The group is called the "New Orleans Feetwarmers" by courtesy only.

"Blues For You, Johnny" is not, strictly speaking, a blues, but a song composed by Bechet in memory of Johnny Dodds. An appropriate gesture, from the most renowned of New Orleans reed men in honor of one who was actually five years his senior --- but a gesture which fails to come off. The lyrics, rather on the sentimental side, are sung by Duke Ellington's Herb Jeffries, who is not a blues singer but a sentimentalist. The melody is very attractive, but the record is spoiled by Jeffries' over-long vocal. Bechet properly plays clarinet rather than soprano sax, on the side. His obbligato to the first vocal chorus is touching. Rex backs the remainder of the vocal imaginatively on muted trumpet.

"Ain't Misbehavin'", in spite of a promising beginning, is no better. It's good to hear Baby Dodds back on records, but that doesn't affect the fact that he drums bad-

ly here, especially behind the long echo-duet between Hines and Stewart; which, for itself, has exciting parts but is spoiled by tricky display. Bechet's soprano bursts out after the duet in a solo which is the high spot of the coupling.

LIONEL HAMPTON and Orchestra — Vi 26739

CHARLIE WAS A SAILOR
MARTIN ON EVERY BLOCK

Lionel Hampton, vibraharp; Marlowe Morris, piano; Teddy Bunn, electric guitar; Douglas Daniels, guitar; Hayes Alvis, bass; Kaiser Marshall, drums.

An out-of-the-ordinary Hampton pick-up band brings drummer Kaiser Marshall on wax again, and gives Marlowe Morris his first chance to record. Morris, well known to Harlem piano cats, isn't at his best in the Hampton ensemble, but his sharp playing behind the others is some indication of his ability. For the rest, the sides are a little better than the usual run of Hampton's rhythm-section-only combinations. The tunes have more shape, and the group plays them with more swing. Solos by Hampton, Marlowe and Bunn are listenable. The vocal on "Charlie" is sung by Douglas Daniels.

"FATS" WALLER and his Rhythm — BB 10858

"FATS" WALLER'S ORIGINAL E FLAT BLUES
SWINGA-DILLA STREET

We don't expect low-down blues from "Fats" Waller, and we don't get it. But the "E Flat Blues" is a good record, except for a trumpet solo which carries use of the mute too far in the direction of corn. Fats sings only one chorus, and not badly. Albert Casey on guitar, and Gene Cedric on clarinet, contribute excellent solos, and the band gets together for the rolling stop-and-go finale. It's a good question whether the "E Flat Blues" is actually "Fats Waller's Original". It has a striking resemblance to the "E Flat Blues" recorded for Okeh some fifteen years ago by Fats' old recording team-mate, Thomas Morris.

QUINTET OF THE HOT CLUB OF FRANCE — Vi 26733

EXACTLY LIKE YOU
YOU'RE DRIVING ME CRAZY

Stephane Grappelly, violin; Louis Vola, bass; Django Reinhardt, Pierre Ferret, Marcel Bianchi, guitars.

More pleasant but petty improvisations by the French Hot Club's Quintette. "Exactly Like You" is more than usually effective, with an excellent solo by gypsy guitarist Django Reinhardt.

Larger Bands

DUKE ELLINGTON and his Famous Orchestra

SEPIA PANORAMA
HARLEM AIR-SHAFT — Vi 26731

THERE SHALL BE NO NIGHT
FIVE O'CLOCK WHISTLE — Vi 26748

"Sepia Panorama" borrows a little of the technique of the Duke's more pretentious pieces, avoiding their length and their disunity. The result is an evenly interesting and well varied composition, with specially good writing at the beginning for saxes and trombones. Credit Ben Webster for an excellent tenor solo. "Harlem Air-Shaft" is a livelier piece in somewhat similar vein, with some startling contrasts. One particularly effective part is the transition between the trumpet and clarinet leads, with the brass working constantly behind. Blanton's bass is effective in the rhythm section. An unusually fine coupling.

"Five O'Clock Whistle" borrows a banal little theme and subjects it to one of Ellington's intelligent reworkings. The first few choruses are excellent, followed by an Ivie Anderson vocal. "There Shall Be No Night" is the pop tune sentimentally played, and sung by Jeffries. Ben Webster shines again -- as we predicted, the Ellington influence on his style and taste is making a notable improvement.

HORACE HENDERSON and his Orchestra — Ok 5748

FLINGING A WHING-DING
WHEN DREAMS COME TRUE

Horace Henderson's old outfit, recently disbanded, comes up with two good, simple dance arrangements of the Edgar Sampson "When Dreams Come True" and Sharon Pease's oddity "Whing-Ding". The usual reservations about orchestrated boogie-woogie phrases apply to the latter title. Israel Crosby is to be heard in a bass solo at the opening.

CHARLIE BARNET and his Orchestra — BB 10862

RING DEM BELLS
THE SERGEANT WAS SHY

Barnet couples two replayings of famous works by his model, Duke Ellington. "Ring Dem Bells" is one of the most successful jobs in the Barnet catalog. Powerful, simply arranged and in good taste, it follows the lines of the Ellington original fairly closely. Barnet's alto, imitating Hodges, is good.

Blues Records

LIL GREEN BB 8524	Romance In The Dark What Have I Done?
GEORGE GUESNON De 7792	Black Woman Blues Mississippi Town
FRANKIE JAXON De 7795	Take Off Them Hips Gimme A Pig's Foot
CURTIS JONES Ok 05744	Blue And Lonesome Bosom Friend Blues
WASHBOARD SAM BB 8525	Chiselin' Blues Why Did You Do That To Me?
BUKKA WHITE Ok 05743	Sleepy Man Blues Aberdeen Mississippi Blues

Frankie "Half-Pint" Jaxon comes up with "Gimme A Pig's Foot And A Bottle Of Beer", the tune which Bessie Smith recorded so powerfully on Okeh. Half Pint's no Bessie, of course; but under the influence of her version he sings with more conviction and directness than he usually shows. The accompanying band, with Henry Allen, Rupert Cole, Lil Armstrong and Walter Martin, is excellent; Cole's clarinet solo on "Pig's Foot" is noteworthy. The tune on the reverse is really an about-face. It's a reducing blues, telling all the fat girls to "lay off them pork chops -- and take off them hips!" Interesting for the lyrics only.

The only Deep South blues singing in the current releases is by Bukka White and Curtis Jones. Bukka's new coupling is fine folk blues, with his own guitar playing prominent. Jones sings well, and has an excellent accompaniment by piano, guitar (Hot Box Johnson) and drums.

Lil Green, a recent addition to the Bluebird list, has a surprise in "Romance In The Dark". The composition is credited to Lil Green and Willie (Big Bill?) Broonzy. As you'd suppose, it's not a blues, but a more convantional song, delivered with enormous verve and a big, well controlled voice. With a little more restraint Lil Green would be very fine indeed. The reverse, a blues, is less interesting.

George Guesnon, booked as "Creole George" and pronounced "Gayno", is a New Orleans blues singer with a penchant for documentary verses which makes his records specially interesting. "Mississippi Town", for instance, is a blues about Jackson, Miss., incorporating a brief description of its location, appearance, chief industries and amusements. But it's pretty good blues, too. Guesnon's voice is very pleasant, though not very hot. The accompaniment features excellent blues trumpet by Wingy Carpenter, with Edward J. Allen on piano, Jimmy Shirley, guitar, and Bob Warren, drums.

It may be that we are obsessed by Joshua Altheimer; but we still hear Josh accompanying yet another blues singer, this time Washboard Sam, on "Chiselin' Blues"; which is a good blues, sung in folk style and with enthusiasm. Also in the accompaniment is a good alto sax. The reverse is more ordinary washboard stuff.

COLLECTORS' ITEMS

PICOU ON OLIVER'S GENNETTS?

A.J. Picou, veteran New Orleans clarinet man who has just recorded with Kid Rena's Jazz Band on Heywood Broun's Delta label, told Broun that he played on "several King Oliver Okehs". Unable to recall titles, he thought "Snake Rag" might be among them.

"Snake Rag" (Okeh 4933), however, is coupled with "High Society", on which Johnny Dodds' presence is certain -- and the two sides were apparently made at the same session. It seems much more likely that the records Picou referred to are Gennetts.

Dodds undoubtedly played on the first Oliver Gennetts, made around April, 1923. He is not to be heard on "Krooked Blues -- Alligator Hop" (Gennett 5274), recorded in November of the same year. Nor is the clarinet on this session played by Sidney Bechet, as was once thought.

John D. Reid, in the midst of moving from Philadelphia to Cincinnati, writes that he has compared the Delta records with the Oliver Gennett 5274 (on which "Alligator Hop" is credited to Oliver and Picou as composers). Reid believes the clarinet on both sides is Picou. He also checked this identification with another New Orleans veteran, George Baquet, who agrees.

Further investigation will probably throw some light on the passage in "Jazzmen" which reports that "the regular members of (Oliver's) band complained bitterly because Joe arranged for a second recording session with Gennett, but used different musicians for the date. Yet when the records were issued, the company was still using the name "King Oliver's Creole Jazz Band", which the original group had made famous.

Incidentally, it is interesting to notice that only two sides from the date in question were issued by Gennett, although several others seem to have been made.

* * *

Harry Avery of Alameda, Calif., wrote in Jazz Information (Volume One, No. 14) that he thought Louis Armstrong was a member of the Clarence Williams group accompanying Sara Martin on Okeh 8270. In George

KEPPARD IN LIL ARMSTRONG'S BAND

Left to right: John Thomas, trombone; Ted Eggleston, drums; Lil Armstrong, piano; Freddie Keppard, trumpet; Jerome "Don" Pasquall, clarinet. This group was formed in 1928, when Pasquall was leading his own twelve-piece orchestra at Harmon's Dreamland, the Arcadia Ballroom, and various benefits in Chicago, with Freddie Keppard on trumpet. Lil Armstrong asked Don to form a small group for gigs around Illinois and Indiana, and the combination illustrated was the result. The band was always in demand, Don says, because it was "a real hot band, with Freddie blowing his top every session. In fact, Freddie was a whole brass section by himself." (Photo courtesy of Don Pasquall.)

Hoefer's "Hot Box" (August 15 Down Beat), the same statement was repeated by Orin Blackstone.

Doubts of Armstrong collectors about this identification are confirmed by Bob Sales, who wrote from Louisville that Sara Martin herself told him Armstrong never recorded for her.

COW COW WITH "HALF-PINT"

Still another Cow Cow Davenport find is a session he made on October 30, 1928, with Frankie "Half-Pint" Jaxon, for Brunswick. This information comes from "Half-Pint" himself, and the record numbers are not available.

AUCTION!

THE JAZZ MAN RECORD SHOP'S

Fifth Monthly Auction of Rare Records

RULES: Auction ends October 24, 1940. All records will be sent at once C.O.D. The highest bidder will get the item at a 25¢ advance over the second high bid. For instance -- if you bid $7.50 and the next high bid is $5.25, you get the record for $5.50.

			LOW BID
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Irish Black Bottom - You Made Me Love You	OK 8447	FINE USED	$1.00
ARMSTRONG ACCOMPANIMENT (CLARA SMITH)			
Nobody Knows The Way I Feel Dis Morning	Co 14058	FINE USED	$1.00
BUCKTOWN FIVE			
Hot Mittens	Gen 5518	NEW	$1.00
KING OLIVER'S CREOLE JAZZ BAND			
Snake Rag	Gen 5184	NEW	$2.50
FRIAR'S SOCIETY ORCHESTRA			
Eccentric	Gen 5009	NEW	$1.00
NEW ORLEANS RHYTHM KINGS			
Milenberg Joys - Marguerite	Gen 5217	NEW	$2.00
Mr. Jelly Lord - Clarinet Marmalade	Gen 5220	NEW	$2.50
London Blues - Mad	Gen 5221	NEW	$2.00
SIOUX CITY SIX			
Flock O'Blues - I'm Glad	Gen 5569	LIKE NEW	$2.00
WOLVERINE ORCHESTRA			
Fidgety Feet - Jazz Me Blues	Gen 5408	EXCELLENT USED	$2.00
Copenhagen - Oh Baby!	Gen 5453	EXCELLENT USED	$1.50
Big Boy - Tia Juana	Gen 5565	EXCELLENT USED	$2.00

PIANO SOLOS

JOLLY JIVERS			
Piano Stomp - Hungry Man's Scuffle	Vo 25015	NEW	$1.00
Jookit Jookit - Watcha Gonna Do	Vo 02532	NEW	$1.00
CRIPPLE CLARENCE LOFTON			
Brown Skin Girls - Tore Your Playhouse Down	Me 61166	NEW	$1.00
JELLY ROLL MORTON			
The Pearls - King Porter Stomp	Vo 1020	NEW	$1.00
CASSINO SIMPSON ACCOMPANIMENT (LAURA RUCKER)			
St. Louis Blues - Little Joe	Para 13075	NEW	$1.00
PINE TOP SMITH			
Nobody Knows When You're Down - Big Boy They Can't Do That	Vo 1256	NEW	$1.00
THOMAS WALLER			
Muscle Shoals Blues - Birmingham Blues	OK 4757	NEW	$1.50

IF YOU LIKE THIS TYPE OF AUCTION - MORE LATER.

The Jazz Man

RECORD SHOP

1053 North Vine Street Hollywood, California

With Cow Cow on piano, Tampa Red playing guitar and kazoo, and Jasper Taylor, drums, Jaxon recorded: "Wringin' And Twistin'", "Jasper's Barbecue", "Hit 't Ditty Lowdown", and "How Can I Get It, You Keep Snatching It Back".

Jasper Taylor is the washboard man and drummer who played with Lovie Austin, both professionally and on records.

Taylor (washboard and drums) and Blanche Smith Walton, piano, accompany Half-Pint on four sides made in October, 1926, for Black Patti at the Gennett studios: "Willie The Weeper --- Corrine", Black Patti 8048, and "I'm Gonna Steal You (A Million Dollars) -- Can't You Wait Till You Get Home", Black Patti 8040.

Still another date which Half-Pint noted down was for Vocalion, July 23, 1929. Frankie himself was the pianist, with Vance Dixon on clarinet and Lovey Taylor, drums. The titles were "Corrine" and "My First Piece", together with an "Operation Blues" which was never released. This record should be a curiosity if only because of the audible comment Taylor, the drummer, made when he missed a beat.

JAZZ CLASSICS

(Continued from Page 11)

Higginbotham, Allen and Hawkins, alternating with written passages of equal length, conclude the side.

It's Hawkins' date, and his two solos, with their big, brilliantly colored reed tone and phrasing in which stiff series of notes are broken by light, fluid runs, are the outstanding feature. Henry Allen's work consists of a typically fine solos -- note how the first few phrases whip up tension -- and an ensemble lead which shows his characteristic tones, the strident "shouting" quality of his open horn. Since there's no really free (New Orleans) ensemble, Allen's tendency to wild, jerky playing is not found on "Jamaica Shout".

"Honeysuckle Rose" is an inferior coupling. A tenor sax solo accompanied by piano (Stanley Black), it was recorded in London in 1934. It consists entirely of improvisations by Hawkins on the "Rose" theme, with a solo chorus for the pianist.

—*New York*—

(Continued from Page 5)

Gene Krupa's and Bunny Berigan's bands alternating. Krupa opens at the Glen Island Casino October 22. Joe Brown and his band, late of the Greenwich Village Black Cat, open October 10 at the Queens Terrace in Long Island City with Don Stovall, sax; Stan Atkins, piano; and Duke Jones, bass.

Frank Newton's mixed band has been signed to alternate with the Teddy Wilson orchestra at Cafe Society Uptown. Eddie South, originally scheduled to open at the Cafe, has had his contract renewed at the Capitol in Chicago. South will open at the Cafe on October 22.

Carl Frye, alto and clarinet, took the chair vacated by Charlie Holmes in Louis Armstrong's orchestra.

Pop Foster, veteran New Orleans bass man, has been released from the hospital, completely recovered from his recent illness.

READERS' COMMENTS

Chateau de Gironde, France...

The last number of JAZZ INFORMATION that I received was that of June 14th. Have there been other numbers issued since then, or did you have to interrupt the publication of that fine paper? I do hope not, for it was really excellent.

Yes, Swing has issued records during all the war but it has been interrupted since the defeat of France, and I don't know for how long. So there is nothing I can tell you about the new releases.

About the things published in the last numbers of JAZZ INFORMATION, I'd like to point out that it is not Fats Waller but James P. Johnson who plays in "I'd Love It" by McKinney's Cotton Pickers (and all the records made during that session). In "Oh Baby" by Fletcher Henderson on Harmony, it is Bobby Stark and no other trumpet.

I want to congratulate you heartily for the publication, in the June 14th issue, of the excellent article by Orin Blackstone, "About Dirt", which shows a very healthy and intelligent understanding of life, and a state of mind which I deeply appreciate.

Hugues Panassie

Boston, Massachusetts...

I think your little magazine is a fine thing but please, please don't waste your valuable space with such uninteresting things as the "Boston Hoax" business. We who are even faintly interested in things of that nature pretty generally hear all about them very soon after they happen, and of what possible interest could they be to a person seriously interested in jazz?

Emilia Lange

Fife, Scotland...

Congratulations on your new volume of Jazz Information. I have just received Vol. II No. 1, and it is very compact and interesting.

David Keracher

Toronto, Ontario...

Your record reviews are the only intelligent and informed ones now being published. They display an unwavering instinct for, and appreciation of the genuine and creative in jazz. In previous issues the race record reviews have been vague and rather sketchy, but this has been rectified in the last issue.

It is very important to me to get full reviews, as no race records (or for that matter private issues and many uncommercial regular issues) are issued in Canada. This means that I have to order all such records without hearing them, and if I have to rely on the reviews in other magazines I am sure to spend my money on a certain proportion of lemons.

Incidentally, by the time I pay exchange, duty, war tax, etc., the records cost me more than double the American price. From your reviews I have bought such fine discs as the Shayne solos, Morton's Blue Blood session records, the Jones-Collins discs, etc., as well as UHCA, HRS, Commodore and Blue Note.

Clyde Clark

Evansville, Indiana...

Please note my change of address. I miss Jazz Information more than I do my old neighbors.

Lester Wharton

Editorial

The peculiar history of recorded hot jazz takes an important turn for the better this week, with the release of 31 reissues by the Columbia Recording Corporation.

Following in the path pioneered by the Commodore Music Shop and copied by the Hot Record Society, Victor began its invaluable series of 35-cent Bluebird reissues in 1938. Now Columbia takes a hand as its permanent jazz catalog, planned a year ago, begins to appear.

The overwhelming importance of these reissues comes from the fact that Columbia now owns the rights to the old Columbia, Okeh, Brunswick, Vocalion, Harmony, Melotone, Perfect, and many other famous records. A series of discriminating reissues from these catalogs will make a great number of the finest jazz records available to the public -- and at popular prices -- after years of obscurity.

This can be done, and it's being done. Which is why every lover of jazz and its records should give the Columbia project, like all of its kind, his most earnest support. The buying response from collectors (and those record buyers they can influence) must permit Columbia to complete or even surpass its present schedule of reissues; the effect on collecting will be revolutionary.

Hot records that have sold for premium prices will be available for fifty cents each at any dealer. Now that the records are to be had, they will be bought -- and liked. Reissues present the only solution to the problem of the disappearing jazz classic.

A broad appreciation of jazz is possible only if its great records can be heard and studied. If the Columbia reissues give us a fair sampling of the material in their possession, Columbia can count on a solid and permanent market.

Credit for the Columbia plan goes first of all to John Henry Hammond, Jr., collector, critic and Columbia executive, to whose energy and enthusiasm we owe the plan and its realization. Most of the work on the reissues themselves has been admirably done by George M. Avakian -- researching in Columbia's files, discovering new and unissued masters, finding records for dubbing in cases where the masters have been destroyed.

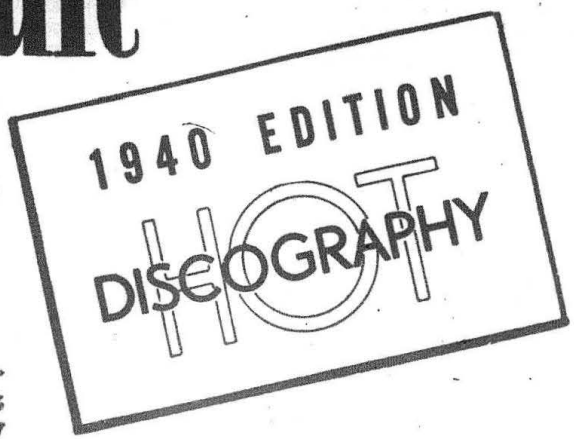
There are a number of questions which might be raised. The price of the reissue records is fifty cents -- a little more than 35, but a lot less than a dollar. Everyone must be willing to pay as much for an Armstrong Hot Five as for the latest swing-band fancies. Whether Columbia ought to have repossessed the sides which it permitted Commodore to reissue, is another question, though an idle one after the fact. Our only comment is that having done so, Columbia should also issue the equally interesting Columbia sides issued on H.R.S. Discrimination here would be very unfair to the Commodore. The records selected for the first release show Columbia's intention to appeal to the widest possible group of record-buyers. Reissues which are merely saleable are provided, as well as genuine collector's items. A last point is that the large number of fine Brunswick and Vocalion records in the Warner Brothers' period should not be omitted from the reissues merely because of the inconvenience of making the necessary arrangements.

These comments are of minor importance, and we make them for what they're worth. There will undoubtedly be plenty of criticism of another sort, motivated by petty jealousy or the belief that the critic could do better than anybody, if he were running the show.

Let's make it plain that there are criticisms to be made. When the occasion arises, we'll criticize. But the first thing is to convince Columbia, by the sales of the reissues, that they've made a wise move. Anyone who fails to recognize and be grateful for the immense value of the Columbia reissues is acting against the interests of jazz and collectors both.

Double Feature

THE NEW...



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On October 25, the new revised edition of Charles Delaunay's "Hot Discography" will be published by the Commodore Music Shop. Discography, the most complete and authoritative guide to hot records and their personnels, has been out of print for more than a year. The new edition, with corrections by M. Delaunay and a number of added listings, will be bound in attractive cloth covers and sell for $2.

Two essentials for every lover of jazz music are "Hot Discography" and "Jazz Information". As a special service to its readers, this magazine makes it possible for you to enjoy both for the price of one. By special permission of the Commodore, "Jazz Information" will give away a limited number of copies ~~of the~~ new "Hot Discography", absolutely FREE.

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